Name of Scholar: Suchismita Ghosh

Supervisor: Professor Somdatta Mandal

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Synopsis

Since the events of 11 September 2001, the so-called global war on terror, and the invasion of Afghanistan and Iraq, it is harder than ever to see our world as simply 'postcolonial' (Loomba 213). Critics of globalisation do not deny the fact or the transformative powers of the phenomenon but they contest its supposedly democratising effects or radical potential, and point out that by treating contemporary globalisation as if it did not have a history, its inequities tend to get obscured. (Loomba 218) Whereas globalisation carries overwhelming connotations of cosmopolitanism, of the dissolution of national boundaries, of the free flow of capital, labour and benefits across the confines of locally vested interests, a great range of actual measures carried on under the label of globalization appears to be the processes of imposition, disintegration, under development and appropriation. Thus, globalization can be seen to claim an assimilation that can at best be feigned and imposed to some extent.

It was in the 1990s that India's protective economic politic of the Cold War Era gave way to liberalisation, embracing a new market economy envisioned by Rajiv Gandhi and implemented under Narasimha Rao's government. The economic change was coeval with the parallel rise of Hindu nationalism in its most virulent form, India's revival of its nuclear programme and military encounters with nuclear armed Pakistan. The changed economic policies of the Indian government allowed investment of foreign capital, establishment of manufacturing or service centres, many of them in Secure Economic Zones or SEZs. Anew class of workers, better paid than ever, flourished in renewed realms of consumption carrying thebourgeois consumerist ambition to new levels. At the same, villages lost their dwindling infrastructures, their access to clean drinking water and agricultural bank loans, thus creating a wave of poverty and destitution that have been described as unprecedented by critics of gobalization as varied as Arundhati Roy, P. Sainath and Vandana Shiva.

At this juncture, at the turn of the twenty first century, when the consequences of neo-liberalised globalization are being felt more concretely throughout, we see a new set of texts emerging in the scene that tend to locate their intimate glance on the newly globalized India. The writers that take to explore the nuances of the contemporary globalized India post 2000, are Aravind Adiga as in *The White Tiger* (2008), *The Last Man In Tower* (2011); Tarun J. Tejpal in *The Story Of My Assassins* (2010); Bharati Mukherjee in *Miss New India* (2011); Vikas Swarup in *Q And A* (2005); Chetan Bhagat in *One Night @ The Call Centre* (2005), *Revolution 2020* (2011).What seems interesting about the post globalization, postcolonial Indian authors in English is their unique take on contemporary lived history. The very fact that these writers

choose to write in English shows the need in them to reach out to a global audience. However, the postcolonial writer appropriates a dominant, and potentially disempowering, language and turns it inside out to make it a discourse of empowerment. (Vijayasree et al 129)

The perspective of these post globalization postcolonial writers is clearer, their language sharper, and their tone more ruthless than Rushdie or Amitav Ghosh. These new writers take to emphasize the uncertainty of life especially in the most chaotic milieu of Indian society and show how Indian fiction has moved beyond notions of 'postcolonial' writing to reflect an increasingly assertive and varied pluralistic culture. What interestingly divides these two sets of postcolonial writers, that of Ghosh, Naipaul, Kiran Desai, Rushdie as against Adiga, Tejpal, Bharati Mukherjee, Vikas Swarup and Chetan Bhagat, besides that of the fact of globalization, is the fact thatthese writers were writing about their Nation and trying to fight its postcolonial condition in the 70s, 80s and 90s, when globalization and neoliberalism as a process was slowly acquiring pace. They were looking at India vis-a-vis the newly opening world. But after decades of looking outward, these new writers are slowly looking back at what India is and what it has become in the aftermath of globalization. And the thrust of this work precisely is to see how these works capture this idea of the 'new India' and engage in an ideological unfurling of representing India as it has become now and also look at the cultural politics that underlies such specific representation and brand imaging of India as 'new'. By casting a deeper look into the India of today, the authors are seeking to trace and register the undercurrents that inform and intrigue the new Indian.

The writers and their specific texts are chosen as they are about contemporary India, their time of publication ranging between 2005 and 2011. They all choose to take a nuanced critical and rather ruthless look on India post-globalization and take to explore the politics in the dichotomy of the Janus-faced representation of the nation in circulation. Thereby these texts form fertile ground and appropriate samples from where to locate and isolate the diverse trends and tropes that inform India now. The relevance of this study lies in its impact on the critical comprehension of what India and being Indian have come to denote as also of some important social and cultural formations of our time. The politics of globalized India lies in the brand imaging of India as the 'new India' and the aspiration of the upwardly mobile Indian citizens to fit into this globally ascribed category. The politics is in the equation of modern with Western, global, English, urban, consumerist. The projection of the 'new India' occurs at the cost of forgetting the 'other India' that is denied both representation and governmental protection. When 1991 economic reforms took place, the government was to take up a role of welfare state to preserve the underprivileged, marginalised classes. But that has not happened sufficiently largely owing to corruption and lack of proper monitoring. The national government also participates in this Western project to showcase only the bright, globalized India. The cultural amnesia of the 'other dark' India becomes complete with the lack of responsibility taken up by government. Globalization has opened up this need to project the brand new version of Shining India that refuses to accommodate its marginalised other. The politics lies in the fact that this is taking a form of a neo-Orientalist discourse that aims to create the only possible, viable category for Indians to fit in.

Therefore, while this project invokes the core concepts of Postcolonialism of power and marginality, it situates the discussions in the context of a new system of transnational, decentralized power as well as new conditions of marginality shaped by new indicators of the

nation state, new definitions of model citizenship, transforming socio-political situation, restructuring of the urban spheres and new approaches of social control in a post-liberalization metamorphosing India.

This proposed study is to be conducted in six chapters. Chapter-I is the 'Introduction' that enlists the rationale of the study, the objectives, the theoretical framework and review of research as well as locates the writers, selected. Chapter-II, entitled 'Redefining Indianness' defines the proposed stance regarding the cultural politics of representingand brand-imaging India as 'new', registering the trends and markers, enlisting the changed notions that inform India post neo-liberalisation.

Chapter-III, under the title, 'A study of the New India', takes to cast a critical glance at the politicised representation of new Indiawith the representative markers as critical tools and thus engages in informed analyses of Bharati Mukherjee's *Miss New India*and Chetan Bhagat's *One Night @ the Call Center*. Chapter-IV, 'The Two Indias: On the Politics of Representation', turns the discussion towards the polarised notion of this dual India, as a country straddling between— a brand-conscious, urban, upwardly mobile and consumerist new class and the other, largely populated section dominated by the underprivileged, uneducated, deprived rural population, who strive for even the basic necessities of life. The polarisation is both psychological, as evident in the in-depth analysis of Bharati Mukherjee's *Miss New India*.as well as physical as evident in the analysis of Aravind Adiga's *The White Tiger.*

Chapter V, entitled 'The Marginal Subject and Neoliberalism in the New India' proceeds to take an extensive account of how the changing dynamics of a neoliberal India has affected those on the margins, with special reference to Aravind Adiga's *The White Tiger*, Vikas Swarup's *Q and A* and Tarun J Tejpal's *The Story of My Assassins*. Chapter VI is the 'Conclusion' that would seek to sum up the findings to arrive at viable critical models to study 'new India' as a concept in representation and address its inseparable relation with the fictional texts that seek to unfurl the ideological politics behind such representation.

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